

RUNNIN' WITH THE DEVIL

3

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Moderate Rock ♩ = 95

Intro

(Car horns)

(Bass plays low E pedal)

Fade in (13 sec.)

w/echo & reverb
f

*Strum stgs. behind nut.

sl.

C/E D/E

G/E A/E E

C/E D/E

Rhy. Fig. 1

H

sl. sl.

sl. sl.

G/E A/E E

C/E D/E

G/E A/E E

Yeah, yeah.

(Scream:) Ah yeah!

H

sl. sl.

sl. sl.

sl. sl.

C/ED/E G/EA/E E 1st Verse A5 G/A F#m/A Em/A

(end Rhy. Fig. 1) I live my life like there's no to-mor-row,

Rhy. Fig. 2

mf *Lightly palm mute staccatoed notes ().

A5 G/A F#m Em A5 G/A

and all I've got I had to— steal.— Least I don't need to

Harm. (8va) *sl.* let ring **

Harm. 12 7 7 5

sl. **Open G str. sounds with harmonic.

F#m/A Em/A A5 G/A F#m/A Em/A Em

beg or— bor-row. Yes, I'm liv-in' at a pace— that kills.—

(end Rhy. Fig. 2) *sl.* *f*

*Strum backwards from *sl.* high to low.

*Chorus w/Rhy. Fig. 1 C/E D/E G/E A/E E C/E D/E

*w/lead voc. ad lib Run - nin' with the dev - il.

G/E A/E E C/E D/E G/E A/E E

Run - nin' with the dev -

2nd Verse
w/Rhy. Fig. 2
A5

C/E D/E G/E A/E E G/A F#m/A Em/A

il. _____ I found the sim - ple life ain't so sim - ple

A5 G/A Substitute Rhy. Fill 2 F#m Em Resume Rhy. Fig. 2 A5 G/A

when I jumped out _____ on that road. _____ I got no love, _____ no

F#m/A Em/A A5 G/A F#m/A Em/A Em

love you'd_ call real. _____ Ain't got no - bod - y wait - in' at home. _

*Chorus
w/Rhy. Fig. 1
C/E D/E

G/E A/E E C/E D/E G/E A/E E

Run-nin' with the dev - il. _____

*w/lead voc. ad lib

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3 G/E A/E E

Run-nin' with the dev - il. _____

Gtr. II

sl.

w/echo & reverb

sl.

Rhy. Fill 1

*Roll down gtr. volume slightly w/vol. knob.

Rhy. Fill 2

*Trill double stop on 2nd & 3rd stgs.

Rhy. Fill 3 (Gtr. I)

Guitar solo I
A5

Gtr. I
Gtr. II

P.M.4

pick slides

G5

©12fr. E

sl. sl.

sl. sl.

A5

pick slide

G5

E5

©17fr. A

Full

1/2Full

sl.

sl.

C/E D/E

G/E A/E E

Who! —

Rhy. Fig. 3

H

sl.

sl.

C/E D/E

G/E A/E E

You know, I,

H

sl.

sl.

3rd Verse
w/Rhy. Fig. 2

A5 G/A F#m/A Em/A A5 G/A

I found the sim - ple life— weren't so sim - ple, no, when I jumped out

Substitute Rhy. Fill 4

Em

Resume Rhy. Fig. 2

A5

G/A

F#m/A

Em/A

on that road.— Got no love, no love you'd call— real.—

*Chorus
w/Rhy. Fig. 1
C/E D/E

A5 G/A F#m/A Em/A Em

Got no - bod - y wait - in' at home.—

*w/lead voc. ad lib

G/E A/E E C/E D/E G/E A/E E

Run - nin' with the dev - il.—

C/E D/E G/E A/E E C/E D/E w/Rhy. Fill 3 G/E A/E E

Run-nin' with the dev - il.—

Gtr. II

Run-nin' with the dev - il.—

w/echo & reverb

sl.

Rhy. Fill 4

Harm.
(8va)

let ring

Harm.

Run-nin' with the dev - il.—

The musical score is written for guitar and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 12/8, indicated by a '12' over a '6' in the middle of the piece. The score is divided into measures by vertical bar lines. Various musical notations are used, including notes, rests, and slurs. Above the staves, there are several annotations: 'A5' with a note, 'pick slide' with a curved line, 'G5' with a note, 'pick slide' with a note, 'E5' with a note, and 'A' with a note. Below the staves, there are fret numbers: 14, 15, 17, 15, 14, 17 on the bottom staff; 12, 13, 16, 18, 15, 18, 15 on the top staff; and 12, 12 on the bottom staff. There are also annotations like 'P' (pick), 'Full', and 'sl.' (slide). The score ends with a double bar line and a '17fr.' (17 fret) annotation.

*w/lead voc. ad lib till end

G/E A/E E *Play 3 times* C/E D/E w/Rhy. Fill 5
 G/E A/E E
 Run - nin' with the dev - il. *poco rit.*

Rhy. Fill 5

ERUPTION

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Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Free time (♩ = 92)

(Drum fill)

A5

Full Full

3

P.M.-----1

Full Full

sl. sl.

ff

sl. sl.

*w/slight flanging and tape echo delay.

A.H.-----1
(15ma) 1/2

P H Full

5

A.H.-----1
1/2

P H Full

7 (7) 5 7 (7) 5 5

6 6 6 6

P P P P P P

A.H.
pitch: F \sharp

A.H.-----1
(15ma)

1/2 1/2

P P P P P P

6 6 5 5 5 5

1/2 1/2

P P P P P P

7 (7) 5 6 4 5 7 5 7 5 4 7 4 7 5 4 7 4 7 5 4 7

A.H.-----1

P P H P P H P P H P P

A.H. pitches: F \sharp G A G

w/Rhy. Fill 1

poco rit.

sl.

trem. bar

2 1 1 1 1

3 3 3 3

1 1 1 1

2 1 1 1

4 7 6 5 4 7 6 5 3 15 6 15 0 (0)

sl.

P

8va--

17 (19) 19 17 20 17 20 20 20 (20) 17 20 20 (20) 17 19 20

[illegible][illegible]

3:2

1/2

P

3

6

dim.

sl. P trem. bar 3 6

1/2

P

4 2 (2)

sl. P

(0)

ff sl.

6

5

P

sl.

6

P.M.

sl. H

sl.

*not an in-use flange

The musical score for 'The Wind' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a piano (P) dynamic and a sixteenth-note triplet. A slur covers a sequence of notes, including a sixteenth-note triplet marked 'sl.' (slide). This is followed by a series of sixteenth-note groups, each marked with a '6' and a 'P' (piano) dynamic. The final group is marked 'rake'. The lower staff is in bass clef and contains a sequence of numbers: 7, 9, 12, 10, 11, 9, (11). This is followed by a 'sl.' (slide) marking. The sequence continues with 0, 5, 7, 7, 7, 7, 5, 0, (7), (7), 5, 0, 7, 9, 7, 9, 9, 11, 10. The lower staff also includes 'H' (hum) and 'P' (piano) markings.

poco rit.

Faster ($\text{♩} = 146$)

** poco accel.*

*w/flanger (slow sweep, medium intensity & regeneration)
& tape echo delay (approx. 150 ms. w/o repeat).

(A) (A dim) (B)

*Slightly rushed.

(E) (C) (Csus2) (D) (Dsus2)

TPH TPH TPH TPH TPH TPH TPH TPH

6 6 6 6 6

TPH TPH TPH TPH P TPH TPH TPH TPH

16 9 13 16 9 13 17 9 12 17 9 12 19 9 12 19 9 12 19 11 14 19 11 14 21 11 14 21 11 14

(E) (E7) (E⁰) (Am)

TP P TP P TP P TP P TP H TP H TP TPH TP TPH TP TPH TP TPH TP

6 7 6 6 6 6

TP P TP P TP P TP P TP H TP H TP TPH TP TPH TP TPH TP TPH TP

21 16 13 21 16 13 21 (16) 13 21 (16) 13 21 13 16 21 13 16 21 16 21 16 19 21 15 18 21 15 18 21 14 17 21 14 17 21

(E) (E7) (E⁰) (Am) (D7) (D⁰) (Gm)

H TPH sl. TPH TPH TP H TPH TPH TPH TP H TPH TPH TPH TP H TPH TPH TP

6 6 6 6 6 6 6 6

H TPH sl. TPH TPH TP H TPH TPH TPH TP H TPH TPH TPH TP H TPH TPH TP

13 16 21 13 16 19 21 16 19 21 16 19 21 15 18 21 15 18 21 14 17 21 14 17 21 13 16 21 13 16 19 14 17 19 13 16 19 13 16 19 12 15 18 12 15 18

(D) (C7) (C⁰) (Fm) (C) (B)

H TPH sl. TP H TPH TPH TPH TP H TPH T P H TPH TPH TPH TP

7 6 6 6 6 6

H TPH sl. TP H TPH TPH TPH TP H TPH T P H TPH TPH TPH TP

11 14 19 11 14 17 18 12 15 17 12 15 17 11 14 17 11 14 17 10 13 17 10 13 17 9 12 17 9 12 16 8 11 16 8 11 16

*Slightly rushed.

(Em) (B) (Em) (B)

P H TPH TP P H TPH TP P H TPH TP

6 6 6

P H TPH TP P H TPH TP P H TPH TP

9 12 16 9 12 16 8 11 16 8 11 16 9 12 16 8 11 16

1/4

sl. P sl. H sl. 1/4 P

*Harm. T T (Echoplex on) *Harm. T T

Fdbk. Fdbk.

trem. bar rit. dim. **w/tape echo effect

6

H sl. 10 13 0 12 12 (12) (12) (12)

*Tap open low E at 12fr. to produce octave harmonic. Fdbk. pitch: B

**Univox tape echo runaway feedback effect.

YOU REALLY GOT ME

13

Words and Music by
Ray Davies

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderate Rock $\text{♩} = 140$

Intro

Intro

A5 A A A5

A A5 A Full

pick slide sl.

Full sl.

**Brush muted strgs. Allow random harmonics to sound (between 2nd & 3rd frets).*

1st Verse

A5

Girl, you real - ly got me now, — you got me so I don't know what I'm do - in'..

mf light P.M. sim. P.M. P.M. rake

A5

Girl, you real - ly got me now, — you got me

Full 1/4 semi-harm. Full 1/4 P.M. P.M. P.M.

so I can't sleep at night... Girl, you real - ly

(15ma) A.H. 1/2 P A (15ma) Full 1/2 1/2 H P.M.

A.H. pitches: F# F# B C# F# G# G# H A

got me now, you got me so I don't know where I'm go - in', yeah. Oh oh

sl.

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

yeah, you real - ly got me now, you got me so I can't sleep at night! (You

yeah.)

f sl. P.M. sl. P.M. sl.

sl. sl. sl.

real - ly got me. Oh! You real - ly got me. Oh! You real - ly got me.)

1/2 1 1 1/2 sl. sl.

sl. 1/2 1 1/2 sl.

D5

2nd Verse
A5

Please, don't ev - er

pick slides-----
mf light P.M.-----
sim. P.M.---

let me be, — I on - ly wan - na be by your side...

A.H. (15ma) 1½ H P sl. 3 Full
rake P.M.-----
A.H. 1½ H P sl. Full
A.H. pitch: G#

Please, don't ev - er let me be, — I on - ly wan - na be by your side,

P.M.----- P.M.----- rake (trill) 6
H P H P H P H

B5

ah!
Girl, you real - ly got me now, — you got me
(Girl,)

sl. P H P T sl. P P T sl. P H P T sl.
T sl. P H P T sl. P P T sl. P H P T sl.
10-15 5-8 5-10-15 8-5 10-14 5-8 5-10

sl. P.M.----- sl. P.M.---

*Continue trill while tapping & sliding above with pick hand. All on 2nd stg.

**Tap 1st & 2nd stgs.

D5 D#5 E5 D5 E5 D5

so I don't know what I'm do - in', — yeah. Oh oh yeah, — you real - ly
oh yeah.)

sl. *P.M.* *sl.* *f* *sl.*

E D E *sl.* D E *sl.* *sl.* *sl.*

got me now, — got me so I can't sleep at night! — Ah! — You
(You real - ly got me, You

sl. *sl.* *sl.* *sl.*

E D E *sl.* D E *sl.* *sl.* *sl.*

real - ly got me. Oh! You real - ly got me.)

Harm. (8va) *sl.* *sl.* *sl.*

Harm. *sl.* *sl.*

E D E *sl.* *sl.* *sl.*

D5

(Spoken:) Oh, no, — no, — ah!

steady gliss. *Full*

pick slide *w/Flanger* *Full*

sl. *sl.* *sl.*

Guitar solo

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. The music is written for a single melodic line and a bass line. The key signature is one sharp (F#), and the time signature is 2/4. The melody features various ornaments, including grace notes, triplets, and slurs, and is marked with dynamics such as 'Full' and 'P' (piano). The bass line consists of a series of chords, some of which are marked with 'Full' and 'P'. The score is divided into two systems by a vertical line.

*Chords implied by bass gtr. figure.

*Vib. w/L.H.

*Flick toggle switch between on & off pickup selection to create specified rhythm. Rhythm shown is only for the "on" position sound.

*Fdbk. pitch: G

N.C. (Gtr. & bass tacet)
Vocal effects

(Sighed) Ah. — (Groaned) Ah. — Ah. — Ah. — Ah. — Ah. — Ah. — Ah. —

(Gasp) Ah, ah, ah, ah. Ah. Ah. Ah. ah.

3rd Verse
w/ad lib vocal effects (sim.)
N.C.

(Sighed) Ah. — Girl, you real - ly got me now, you got me

(Percussively) Chu, chu, chu, chu, chu, ch, ch.

so I don't know what I'm do - in'. — Ah. Girl, you real - ly

mf *sl.*

*Snap stgs. Hook stg. on attack, pull away from neck slightly and release allowing stg. to ricochet against fretboard.

got me now, — (Whispered) you got me so I can't sleep at night! —

steady gliss
ff pick slide *sl.*

B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5

Girl, (Girl, you real - ly got me now, — you got me so I don't know where I'm go - in', —

sl. *sl.*

B5 A5 B5 D5 D#5 E5 D5 E5 D5 E D E D

— yeah. Oh oh yeah, — you real - ly got me now, — got me

so I can't sleep at night! — (You real - ly got me. You real - ly got me. Oh! You

real - ly got me!) Oh! Oh! Oh!

Free time NC. Full P P P P P H P H P 5 Fdbk. 1½ E5

sl. Full P P P P H P rit. sl. Fdbk. 1½

sl. Full P P P P H P rit. sl. Fdbk. 1½

H P sl. Fdbk. pitch: F#

AIN'T TALKIN' 'BOUT LOVE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

(Tune down 1/4 step)

Moderate Rock ♩ = 138

Intro

Gtr. I

Am F G5

N.C.

**A.H. (15ma)

Play 4 times

Am G

P.M. (w/echo repeats, flanger & reverb)

H

P.M. P.M. P.M.

*Echo at approx. 100 ms. delay, flanger w/slow speed, w/regeneration sweep & moderate depth.

**A.H. pitch alternates between 8va & 15ma as a result of flange sweep.

N.C. Am G N.C.

P.M. H

1/2

sl.

trem. bar

1/2 sl.

Am G N.C. Am G5

P.M. H

N.C. Am F5 G5 N.C. Am F5 G5

I heard the news ba - by, all a - bout your dis - ease. —
look-in', and on the streets a - gain. —

Full

hold bend

trem. bar

sl.

P.M. H

Full 1

Gtr. I plays Fill 1 2nd time
N.C.

Am F5 G5 N.C.

Yeah, you may have all you want, — ba - by, — but I got some - thin' you need, —
Oh yeah, you think you're real - ly cook-in', ba - by. — you bet - ter find your-self a

P.M. H P.M. P.M. H

H

Gtr. I plays Fill 2 2nd time

Am F5 G5 N.C. Chorus Am G

friend. oh yeah. — } Ain't talk - in' 'bout love. —
My friend. — }

P.M. pick slides — sl. P.M. P.M.

sl.

*Play cue note 2nd time.

N.C. Am G5 N.C. Am G

My love is rot - ten to the core. — Ain't talk - in' 'bout love.

P.M. H P.M. P.M. P.M. P.M. H P.M. P.M. P.M.

H

Fill 1

A.H. (8va)

P.M. A.H.

H

Fill 2

pick sl. (steady gliss.) sl.

sl.

Gtr I plays Fill 3 2nd time

1.

N.C. Am G N.C.

Just like I told you be - fore, — yeah, be - fore. — You know you're sem - i good -

P.M. H P.M. H

H H

2.

Am G Guitar solo I **Am G5

— be - fore, — uh, be - fore — uh, be - fore — be - fore.

P.M. P.M. P.M. let ring sl. sl. sl. sl.

*Doubled by elec. sitar (Gtr.II).
 **Chords implied by bass line.

w/Fill 4

Am sl. G5 sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

† trem bar

† Gtr. I only (Gtr. II sim. figure w/o trem. bar).

Fill 3

Full 1 1 1 sl. 1

trem. bar

Full 1 1 1 sl. 1 P

*Hold bend while sliding.

Fill 4

sl. sl. sl. sl. sl.

Chorus

Am G N.C. Am G

Ain't talk-in' 'bout-a love. Babe, it's-a rot-ten to the core.____

trem. bar 3½ H sl. H sl. sl. P.M. P.M. P.M. P.M. H P.M. P.M. P.M.

3½ H sl. sl. H sl. sl. H

N.C. Am G N.C.

Ain't talk-in' 'bout love. Just like I told you be-fore,____

P.M. H P.M. P.M. P.M. P.M. H

H

[illegible]

3rd Verse

Am G Am F5 G5 N.C.

uh, be - fore. — I been to the edge, — an' there I stood an' looked

P.M. P.M. P.M. P.M. *mp* (flanger off) *let ring* — — — — — H

*Dim. w/vol. control.

Am F5 G5 N.C. Am F5 G5 N.C.

down. — You know I lost a lot of friends there, — ba - by, I got no time to mess a -

P.M. *let ring* — — — — — H *let ring* — — — — — H

Am F5 G5 N.C. Am G

round. (exhale) Mmm, — so if you want it, got to bleed for it, ba - by. Yeah, got to, got to

sim. P.M. P *P.M. f* *w/flanger *mp* *let ring* — — — — — Harm. (8va) Harm. — — — — —

*Flanger set to sweep upper partial harmonics.

Am G Am G

bleed, ba - by. Mmm, — you got to, got to bleed, ba - by. Hey, got to, got to

Harm. (8va) *let ring* *mp* Harm. — — — — — Harm. (8va) *let ring* *mp* Harm. — — — — —

Am G Chorus Am G N.C.

bleed, ba - by... Ain't talk - in' 'bout love. My love is rot - ten to the

Harm. (8va) mp let ring *cres. f sl. H

Harm. (8va) f sl. H

*Increase volume w/vol. control. 14 sl. H

Am G5 N.C. Am G N.C.

core. — Ain't talk - in' 'bout love. Just like I told you be - fore, —

P.M. P.M. P.M. trem. bar P.M. P.M. P.M. P.M. H

sl. 1 sl. 1 sl. 1 sl. 1 H

Am G Am G N.C.

— be - fore, be - fore. — Ain't talk - in' 'bout love. Don't wan-na talk a - bout

H P.M. P.M. P.M. P.M. H

P.M. P.M. P.M. P.M. H

Am G5 N.C. Am G5 N.C.

love. Don't need to talk a - bout love. Ain't gon - na talk a - bout

8va Full Full Full loco hold bend pick sl. P.M. P.M. P.M. H

Full Full Full sl. P.M. P.M. P.M. H

17 17 17 17 17 17 17 17 20 20 20 20 20 20 H

Am G5 Guitar solo II **Am G5

love. No more, no more. Ah! ———

P.M. 1 P.M. 1 P.M. 1

1 2 3 4 5 6 7 8 9 10 11 12

1/2 1 1 sl. Am sl. *Doubled by Gtr. II, G5 **Chords implied by bass.

† trem. bar 1/2 1 1 sl. sl. (0) (12) (12) 5 8 8 10 12 13 12 (0) sl. sl. (12) 5 5 5 5 5 5 8

† Gtr. I only (Gtr. II sim. figure w/o trem. bar). w/Fill 6 Am sl. G5 sl. P sl. sl. H P Am H P H P H P G5

sl. sl. P H P H P H P sl. sl. 5 20

Out-chorus Am G5

Hey! Hey! Hey! Hey! Hey! Hey!

Full P 5 sl. P.M. 1 P.M. 1 P.M. trem. bar 5

Full 20 0 19 sl. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 H

Fill 6 (Gtr. II) sl. sl. sl. sl. Full Full grad. release

sl. sl. sl. sl. Full Full (5) (7) (5) (7)

The musical score for 'Hey! Hey! Hey!' is presented in three staves. The top staff is the vocal line, featuring the lyrics 'Hey! Hey! Hey!' and 'Full Full Full' with a 'sl.' (sustained) marking. The middle staff is the piano accompaniment, showing chords and melodic lines for the piano (P.M.), harp (H), and strings (Full). The bottom staff is the guitar accompaniment, showing chords and melodic lines for the guitar (G5) and bass (B). The score includes various musical notations such as notes, rests, and dynamic markings.

Am G5 Am G5 Play 4 times

Hey! Hey! Hey! Hey! Hey! Hey!

P.M. P.M. P.M. P.M. H P.M. P.M. P.M. sl.

H sl.

6
6 hold bar down

Am B5 C5

sl. sl.

5 5 5 3

10 10 3 3

A5 B5 Em7 Free time
 trem. bar
 P.M.
 6 2½ sl.
 6 2½ sl.
 6 2½ sl.
 6 2½ sl.
 *Fret chord with trem. bar partially depressed, strike

*Fret chord with trem. bar partially depressed, strike chord, quickly return bar to pitch and slide chord shape down in fast gliss.

I'M THE ONE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

- ⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast Rock ♩ = 236

Triplet feel (♩ = ♩ = ♩)

(Band tacet 1st time)

N.C.(Am7)

Intro

*Lightly mute
staccatoed notes.

*semi-harm.

Harm.

Harm.

trem. bar

1 1/2 1 1/2

N.C.(Am7)

*P.M. 4

P *Palm mute 1st time only.

1.

1/4

1/4

rake

A.H. 3/4

A.H. (8va) 3/4

A.H. 3/4 (15ma)

A.H. 3/4

3/4

semi-harm. 4

H

A.H. pitch: F♯

2.

1/4 *pick sl.*

1/4 *pick sl.*

3 3 3 3 3 3

3 3 3 3 3 3

sl.

1st Verse
N.C.(Am7)

We came here to en - ter - tain_ you. Leav - ing here, _ we ag - gra - vate you.

Riff A

1/4

1/4

7 7 7 7 7 7

7 7 7 7 7 7

Don't you know it means the same to me? _ Hon - ey!

(end Riff A)

sl.

let ring

Harm.---

3 3

trem. bar

7 7 7 7 7 7

7 7 7 7 7 7

sl.

w/Riff A

I'm the one, _ the one _ you love. _ Come on, ba - by, show your love. _

(Scream) Hey! _ Give it to _ me. _

trem. bar

2 1/4 1 1/4 1 1/4 1 1/4

3

2 1/4 1 1/4 1 1/4 1 1/4

7 7 7 7 7 7

7 7 7 7 7 7

(6)

Pre-chorus

A5 Ab5 G5 F#5 F5 E5 N.C. D5 (Eb5)

I see a glow that fills this room. _____

Harm. (8va) 2 1/4 1 1/4 1 1/4 1 1/4

trem. bar 3

Harm. 2 1/4 1 1/4 1 1/4 1 1/4

(9) 14 13 12 11 10 9 8 7 (7) 7 7

A5 Ab5 G5 F#5 F5 E5 N.C. D5 (Eb5)

I see it roll - ing out of you. _____

pick slide (steady gliss.)

* Move pick across strgs.

14 13 12 11 10 9 8 7 (7) 7 7

B5 Bb5 A5 Ab5 G5 F#5 F5 E5

Feed her your mes - sage from a - bove. _____

trem. bar (slow dive)

16 15 14 13 12 11 10 9 (9) 9 8

B5 Bb5 A5 Ab5 G5 F#5 E5 C5

I'm tell - in' you, _____ ow! _____ Show, _____

1 1/4 2 1/4 1 1/4 2 1/4

(e) 16 15 14 13 12 11 10 9 8 7 6

Chorus

Chorus

D5 N.C.(E)

come on_ and show_ your love._ Ah,_ yeah._ (Show_

sl. H H 3 3 3 3 P.M. H H H H

sl. H H H H

D5 N.C.(E) C

your love.)_ Ow! Woo! Oh!_ Show!_

trem. bar 1 1 1 1 sl.

sl.

D N.C.(E) C5

(Show!) Show your love,_ babe. Ah, yeah._ (Show_

sl. sl. sl. sl. sl. sl. pick slide sl. sl. sl. sl.

sl. sl. sl. sl.

D5 Guitar solo I *N.C.(Bm)

your...) Show it! (Scream) Ow!_

sl. 3 3 3 3 3 3 3 3 P.M. P.M. P.M. P.M. H H H H

light P.M.----- H H H H

sl. sl. H H H H

*Chords implied by bass.

First system of musical notation. Treble and bass staves. Treble staff includes notes with slurs, triplets, and dynamic markings like 'Full' and 'P'. Bass staff includes fret numbers (7, 10, 12) and a 'slow release' instruction.

Second system of musical notation. Treble and bass staves. Treble staff includes notes with slurs, triplets, and dynamic markings like 'Full' and 'P'. Bass staff includes fret numbers (7, 10, 12) and a 'hold bend' instruction.

Third system of musical notation. Treble and bass staves. Treble staff includes notes with slurs, triplets, and dynamic markings like 'Full' and 'P'. Bass staff includes fret numbers (12, 15, 17, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211,

Chorus

A5 A♭5 G5 F♯5 F5 E5 N.C.(E♭5) D5

I see a glow that fills this room. _____

Harm. (8va) 3 1/2 1 1/2

sl. trem. bar 1/2 1 1/2

14 10 12 11 10 9 7 (7) (7) 7 7

12 11 10 9 8 7 6 5 (5) (5)

sl.

A5 A♭5 G5 F♯5 F5 E5 C.(E♭5) D5

I see it roll - ing out of you. _____

pick slides (steady gliss.)

(7) 14 13 12 11 10 9 7 (7)

12 11 10 9 8 7 6 5 (5)

B5 B♭5 A5 A♭5 G5 F♯5 F5 E5

Feed her your mes - sage from a - bove. _____ I'm tell - ing you, _____

sl. 1 1/2 1 1/2 sl.

hold bend 1 1/2 trem. bar 1 1/2 sl.

16 15 14 13 12 11 10 9 9 9 9

16 15 14 13 12 11 10 9 9 9 9

14 13 12 11 10 9 8 7 7 7 7

sl.

B5 B♭5 A5 A♭5 G5 F♯5 E5 C Chorus

ow! _____ Show, _____

sl.

16 15 14 13 12 11 9 5 (5) (5) (5) (5)

16 15 14 13 12 11 9 5 (5) (5) (5) (5)

14 13 12 11 10 9 7 9 (5) (5) (5) (5)

sl.

[illegible]

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The vocal line includes lyrics "your love.) Ow! Whoo!" and is marked with "D5" and "N.C.(E)". The guitar part includes a slide technique marked "sl." and a fretboard diagram showing a sequence of notes: 5, 9, 7, 5, 9, 7, 5, 9, 7, 5, 9, 5.

Woo! Show!_ (Show!) Show your love,___

P sl. sl. P sl. sl. 1 1/2

5 7 7 7 5

*Catch G stg. behind bent B stg. Low E sounded as result of wide vibrato.

Guitar solo II
(Bm)

me!

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with the lyrics "me!" and contains several measures of music, including a long rest. The middle staff is a piano accompaniment line with a treble clef, featuring a repeating eighth-note pattern with a triplet of eighth notes and a half note, marked with a "P" (piano) dynamic. The bottom staff is a piano accompaniment line with a bass clef, featuring a repeating eighth-note pattern with a triplet of eighth notes and a half note, marked with a "P" (piano) dynamic. The score is divided into measures by vertical bar lines.

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in 3/4 time, featuring a series of eighth and sixteenth notes, often beamed in groups of three. The score includes various performance markings: 'H' (harmonic) above the first and third measures, 'Full' (full sound) above the fifth and seventh measures, and 'sl.' (slur) above the eighth and ninth measures. The second system also consists of a single staff with a treble clef and a key signature of one sharp. It continues the melody with similar rhythmic patterns and includes 'H' markings above the first and third measures, 'Full' markings above the fifth and seventh measures, and 'sl.' markings above the eighth and ninth measures. The score concludes with a final measure marked with a double bar line and a key signature change to one sharp (F#).

*Pre-bend 3rd stg.
with 2nd stg. bend.

A5

(Band tacet)

Whoo! Bop ba da, shoo-be doo-wah... Bop ba da, shoo-be doo-wah... Ba da whum...

— Bop ba da, shoo-be doo-wah... Bop ba da, shoo-be doo-be doo-be doo-wah.
Bop ba da, shoo-be doo-be doo-be doo-whum... Bop ba da, shoo-be doo-be doo-be doo-whum.

The second system of musical notation continues the melody. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the staff.

Bop ba da, shoo-be doo - wah... Bop ba da, shoo-be doo-be doo-be doo wah.
 Bop ba da, shoo-be doo-be doo-be doo-whum... Bop ba da, shoo-be doo-be doo-be doo-whum.

— Bop ba da, shoo-be doo-wah... Bop ba da, shoo-be doo-wah... Who!

Bop ba da, shoo-be doo-be doo-be doo-whum... Bop ba da, shoo-be doo-wah...

(Band in)
N.C.(A⁰)

(A#0)

(B⁰)

(B#0)

(C#)

(D⁰)

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). It contains three measures of whole rests. The second system also has a treble clef and a key signature of one flat. It contains six measures of music, each featuring a triplet of eighth notes. Above each triplet are two 'P' markings, indicating a piano or breath mark. The notes in the triplets are: G4, A4, Bb4; A4, Bb4, C5; Bb4, C5, D5; C5, D5, E5; D5, E5, F5; and E5, D5, C5. The third system consists of two staves. The top staff has a treble clef and a key signature of one flat, with six measures of music, each featuring a pair of eighth notes. Above each pair are two 'P' markings. The notes in the pairs are: G4, A4; A4, Bb4; Bb4, C5; C5, D5; D5, E5; and E5, D5. The bottom staff has a bass clef and a key signature of one flat, with six measures of music, each featuring a pair of eighth notes. The notes in the pairs are: G3, F3; F3, E3; E3, D3; D3, C3; C3, B2; and B2, A2.

(Scream:) Ow! (Show your love.)

sl. P

sl. P

sl. P

sl. P

*Trill by sliding rapidly between D \sharp & E.

Ow! Ow! Come on and show me.

(Show me.)

trem. bar

trem. bar

your love.) Bet - ter show, bet - ter show your love.

(Show your love.)

sl.

sl.

now, uh. your Ah, love. yah.

trem. bar

C/G D/A Free time E5

Wow!_ Show_ your...) Ow!_

rit. trem. bar

Full Full

Yeah!_

rit. 9:8

sl. hold bend trem. bar rake

8va E9 loco

Fdbk.

JAMIE'S CRYIN'

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

- ⑥ = E♭③ = G♭
⑤ = A♭② = B♭
④ = D♭① = E♭

Moderate Rock ♩ = 126

Intro

(Drum fill)

Gtr. II

N.C.(E9)

1/2

Full

Full

sl.

mf w/ambient echo & reverb

rake

1/2

Full

Full

sl.

Gtr. I

mf P.M. 1

P.M. 1

The Intro section consists of three staves. The top staff is for Guitar II, featuring a series of notes with a 'rake' effect and a 'pull' technique, marked with a 1/2 note value. The middle staff is for Guitar I, also featuring a 'rake' effect and a 'pull' technique, marked with a 1/2 note value. The bottom staff is for the bass, showing a simple bass line with notes 7, 6, 5, 3, 0, 0, 0, 0, 7, 6, 5, 3, 0, 0, 0, 0, 7, 6, 5, 3.

E9

She saw the look in his eyes,—

1/2

sl.

Full

2

3

(Gtr. II out)

rake 1/2

sl.

Full

trem. bar

(slow dive)

2

3

P.M.

P.M. --- 1

P.M.

P.M. --- 1

The main body of the song consists of three staves. The top staff is for Guitar II, featuring a series of notes with a 'rake' effect and a 'pull' technique, marked with a 1/2 note value. The middle staff is for Guitar I, also featuring a 'rake' effect and a 'pull' technique, marked with a 1/2 note value. The bottom staff is for the bass, showing a simple bass line with notes 7, 6, 5, 3, 0, 0, 0, 0, 7, 6, 5, 3, 0, 0, 0, 0, 7, 6, 5, 3.

1st Verse
E9

'n' she knew bet - ter. — He want - ed her to - night, —

Rhy. Fig. 1

P.M. P.M. let ring ----- 4

ah, and it was now or nev - er. He made her feel so —

(end Rhy. Fig. 1)

P.M. P.M. P.M. --- 4

F#m Bm A5 B5 Chorus E9

sad. — Oh, whoa, whoa, Ja - mie's

Rhy. Fig. 2

P.M. P.M. --- 4

cry - in'. Oh, whoa,

Full sl. P.M. Full P.M. P.M. P.M. ----- 4

whoa, Ja - mie's cry - in'. Now, Ja - mie would - n't say, "All

(end Rhy. Fig. 2)

P.M. P.M. Full

2nd Verse
w/Rhy. Fig. 1 (1st 6 bars only)

right," ah! She knew he'd for - get her. 'N' so they said good - night,

P.M.

ah! Oh, 'n' now he's gone for - ev - er. She wants to send him a let-

w/Rhy. Fill 1

Pre-chorus

*Aadd2 Bm

G

Aadd2

Aadd2

Bm

G

Aadd2

ter, uh yeah, yeah, uh, just to try to make her - self feel bet - ter. It said,

P.M.

Rhy. Fig. 3

let ring
w/flanger

let ring

w/flanger

*Bass plays A pedal.

Rhy. Fill 1

P.M. P.M.

A Bm G A Bm G A

"Gim - me, (gim - me a call — some - time,") — but she knows — what that - 'll get her. —

(end Rhy. Fig. 3)

sl. (Flanger off)

Chorus
w/Rhy. Fig. 2 (1st 7 bars only)
E9

Oh, whoa, whoa, Ja - mie's cry - in'.

Substitute Rhy. Fill 2

Resume Rhy. Fig. 2

Oh, whoa, whoa, Ja - mie's cry - in'.

Bridge
Half time feel
C#m

Now, Ja - mie's been in love be - fore, (Ah.) and she knows what love is

D

mp let ring w/fingers

(s) 7 6 5 4

H 7 7 7 7 7 7 7 7 (7)

Rhy. Fill 2

(s) 7 6 5 4

C#m F#5 C#m D

for. (Ah.) It should mean a lit - tle, a lit - tle more (Ah.) than one night

sl. *let ring* *f*

*swell w/volume control.

E

stands. Whoo!

Guitar solo N.C.(E9)

let ring *Full* *semi-harm.*

Full *P.M.* *let ring* *Full* *P.M.*

1/2 Full *sl.* *1 1/4* *1/2 Full*

1/2 Full *semi-harm.* *sl.* *1 1/4* *1/2 Full*

Pre-chorus
w/Rhy. Fig. 3
Aadd2

Bm

Substitute Rhy. Fill 3
G Aadd2

She wants to send him a let - ter, uh, yeah, yeah, just to

Resume Rhy. Fig. 3

Bm

G

Aadd2

A

Bm

try to make her - self feel bet - ter. It said, "Gim - me, (gim - me a call _
_ some - time,")_ but she knows _ what that - 'll get her. _ _ _ _ _

Chorus
E9

Oh, whoa, whoa, Ja - mie's cry - in'

Rhy. Fill 3

F#m Bm A5 B5

Out-chorus
E9

Oh, whoa, whoa, Ja - mie's cry - in'.

Gtr. Full rake Full Full Full

Gtr. I P.M. P.M. -- 1 P.M. 1/2Full sl.

Oh, whoa, whoa, Ja - mie's cry - in'.

Full sl. Full trem. bar (slow dive) 3

P.M. P.M. -- 1 P.M. 1/2Full sl. sl.

Oh, whoa, whoa, Ja - mie's cry - in'.

*(Two gtrs.)

Full

rake

Full

Full

Full

P.M.

P.M.---

P.M.

1/2Full

sl.

sl.

*Doubled by Gtr. III (overdub).

sl.

sl.

Oh, whoa, whoa, Ja - mie's cry - in'.

Gtr. II

Full

1/2

Gtr. III

rake

Full

1/2

Full

trem. bar (slow dive)

slack

slack

slack

slack

1/2Full

sl.

sl.

P.M.

P.M.---

P.M.

1/2Full

sl.

sl.

Outro
w/Riff A (2nd time w/1st 2 bars only)
E9^{1/2}

2nd time w/Rhy. Fill 4

*Finger lift - off noise.

Riff A
Gtr. III

Rhy. Fill 4

ATOMIC PUNK

49

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Fast Rock $\text{♩} = 198$

N.C.

Intro



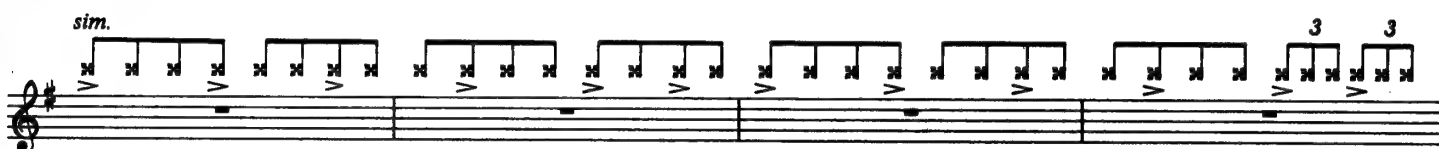
w/phaser

*Ride cymbal is struck.

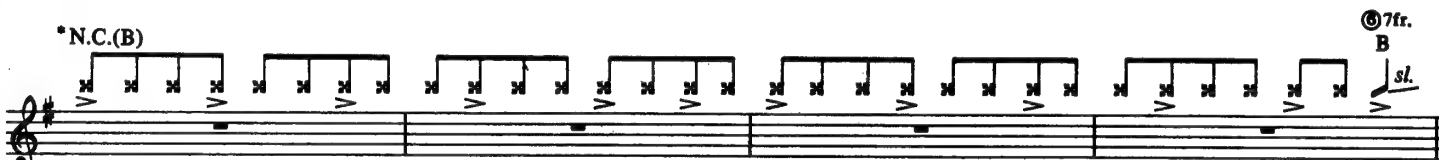
**Phaser (MXR Phase 90) set for slow sweep. Rub pickhand palm edge (pinky side) over bridge pickup while muting strgs. w/frethand.



sim.



*N.C.(B)



⑦fr.
B

*Bass enters. Gradual crescendo on B note.



1st Verse
D5

Em

Musical score for the song "I am a victim of the science age". The score is written for voice and piano. The voice part is in the top staff, and the piano accompaniment is in the bottom two staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "I am a vic - tim of the sci - ence age, uh, —". The piano accompaniment includes a prelude marked "P.M." and a postlude marked "P.M." with a repeat sign. The piano part features various dynamics such as *p* (piano) and *f* (forte).

*Quick trem. bar return to pitch while striking D5 chord.

E5 B5 D5 Em

DS **B5**

The musical score for "The Storm" is presented in three systems. The first system shows the vocal melody in G major (one sharp) and 4/4 time. The lyrics "a child of the storm, whoa, yes." are written below the notes. The second system continues the vocal melody and includes the piano accompaniment, which features a steady eighth-note bass line and chords in the right hand. The third system shows the continuation of the piano accompaniment with figured bass notation below the staff.

a child of the storm, whoa, yes.

D5

Em

23

The musical score is presented in three systems. The first system features a vocal line in G major (one sharp) and 4/4 time, with lyrics 'I can't re - mem-ber when I was_ your age. For me, _'. The second system continues the vocal melody and includes a piano accompaniment line with various dynamics like 'p' and 'P.M.'. The third system shows the continuation of the piano accompaniment with a 7/8 time signature indicated on the left.

I can't re - mem-ber when I was_ your age. For me, _

The piano accompaniment is written in G major and 4/4 time. It includes various musical notations such as eighth notes, quarter notes, and rests, along with dynamic markings like 'p' (piano) and 'P.M.' (pianissimo).

7
8

E5 B5 D5 Em

it says no — more, — no — more. —

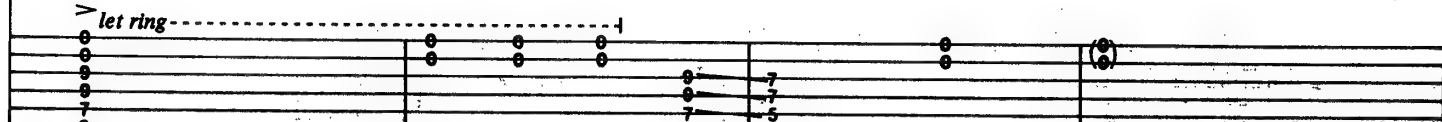
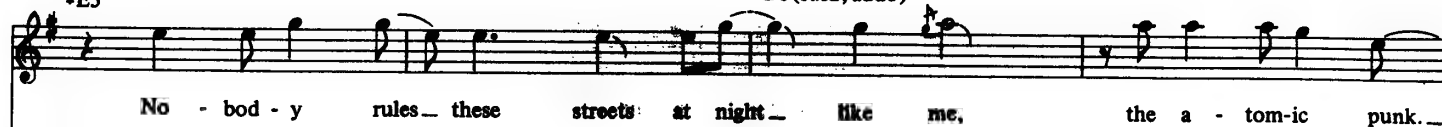
trem har

134

Chorus

•E5

D5(sus2, add6)



*Bass plays E pedal.

N.C.

Em

E5

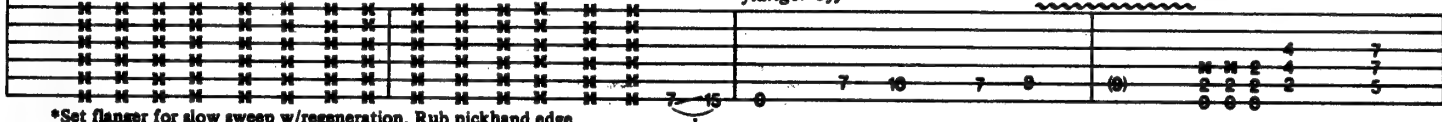
B5

D5

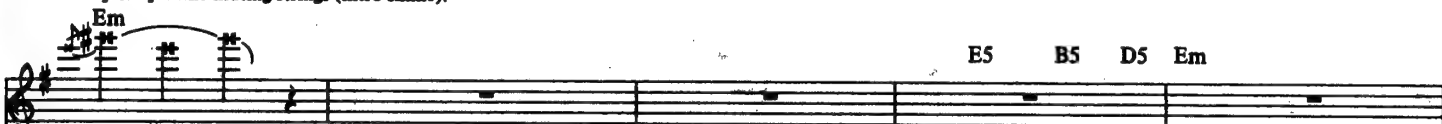


*w/flanger

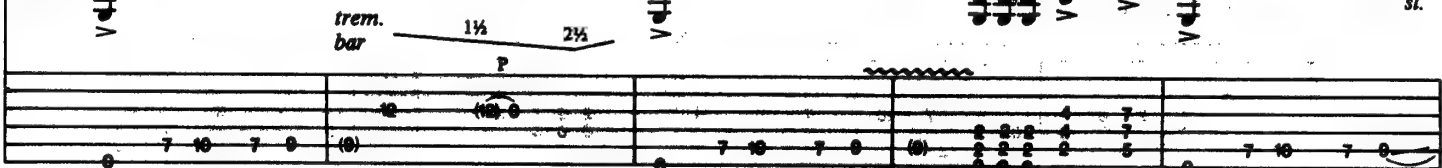
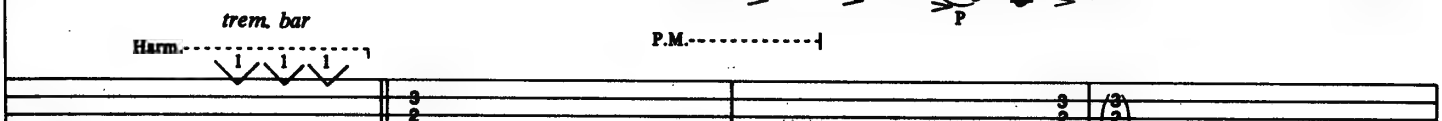
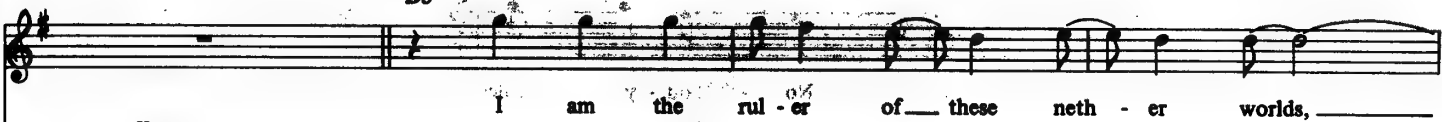
flanger off



*Set flanger for slow sweep w/regeneration. Rub pickhand edge over pickup while muting strings (intro simile).



Wow! _____

2nd Verse
D5

Em E5 B5 D5 Em

the un - der - ground. — Whoa, —

P.M. — P P

D5 B5 D5

yes. — On ev - 'ry wall and place, — my fear - some name — is heard. —

P

*P.M. and semi-harm.

Em E5 B5 D5 Em

Just look a - round, — whoa, — yes. —

P.M. P.M. P P

E5 D5 B5 Chorus E5 D5

No - bod - y rules — these streets at night —

sl.

***Set flanger for slow sweep w/regeneration & echo for ambient effect. Rub pickhand along strings above pickup while muting w/frethand. Random harmonics are emphasized by flanger sweep.**

*Chords implied by bass & lead gtr.

semi-harmonics

loc

The musical score consists of several systems of notation:

- Staff 1:** Features a melodic line with slurs, triplets, and dynamic markings such as *sl.*, *P*, and *Full*. Fret numbers are indicated below the staff.
- Staff 2:** Continues the melodic development with similar articulations and includes the instruction "let ring --".
- Staff 3:** Labeled "(B)", it introduces a tremolo-picked section ("trem. pick") with rapid sixteenth-note patterns.
- Staff 4:** Includes a section labeled "N.C." (No Chords) and features a phaser effect ("w/phaser"). It contains performance notes: "*Ride cymbal," and "**Rub strgs. w/pickhand palm edge (same as before)."
- Staff 5:** Shows a sequence of chords including B5 and D5, with a vocal instruction "(Scream:) Yow!".
- Staff 6:** Concludes with a series of chords (Em, Harm., Harm. (8va), E5, B5, D5) and further melodic fragments.

Em 3rd Verse D5

I am the rul - er of these neth-

sl. *trem. bar* $1\frac{1}{2}$ *P.M.* $1\frac{1}{2}$ *P*

Em E5 B5 D5 Em

er worlds, the un - der - ground. Oh.

P.M. $3\frac{1}{2}$ *P* $3\frac{1}{2}$

C5 E5 D5

On ev - 'ry wall and place, my fear - some name is heard.

rake semi-harm. *P.M.* *P.M.*

*Keep bar depressed while attacking E note w/rake. Quickly return to pitch.

Em E5 B5 D5 Em

Look a - round, woh, yeah.

rake *trem. bar* $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$

Free time

F5

V

Fdbk. (8va)

Fdbk.

trem. bar

2

2

Fdbk. pitch: A

*Fdbk. fades out slightly as bar is dived 2 steps and returns when bar is brought back to pitch.

[illegible]

FEEL YOUR LOVE TONIGHT

57

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth



Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
- ⑤ = A \flat ② = B \flat
- ④ = D \flat ① = E \flat

Moderate Rock $\text{♩} = 135$

Intro N.C.(E7)

1st Verse

D/A A5 D/A N.C.(E7)

We're get - tin' fun - ny in the back of my car. — I'm sor - ry, hon - ey, if I took you just a lit - tle too far, —

yes. — Uh, too, too far. — Uh, so I,

P.M. P.M. P.M. -- 4 P.M. P.M. P.M. P.M. P.M. -- 4 P.M. P.M.

(7) 5 4 3 2 1 (5) 4 3 2 1 (7) 5 4 3 2 1 (5) 4 3 2 1

D/A A5 D/A N.C.(E7)

I told the fel-las out be-hind the bar. So let me tell you, hon-ey, just how fine you are, —

(5) 4 3 2 1 (5) 4 3 2 1 (5) 4 3 2 1 (5) 4 3 2 1

yes. — I guess you are. — You see I'm beg-gin' you, please, —

P.M. P.M. P.M. -- 4 P.M. P.M. P.M. P.M. P.M. -- 4 P.M. P.M.

(7) 5 4 3 2 1 (5) 4 3 2 1 (7) 5 4 3 2 1 (5) 4 3 2 1

F#5 B5 N.C.(E7)

(Beg - gin' you, ba - by, beg - gin' on my bend - ed knees.) on my knees. Say - in' I —

P.M. ----- 4

(5) 4 3 2 1 (5) 4 3 2 1 (5) 4 3 2 1 (5) 4 3 2 1

*Hold B5 chord shape while tapping-on and sliding with R.H.

Chorus

— can't wait to feel — your love to - night. — Ooh! —

2nd Verse

Seen you driv - in' up and down my road. I tell you, hon - ey, you're the

N.C.(E7)

pret - ti - est girl I know, — yes. — Uh, that's for sure. —

But, uh, bet - ter use it up be - fore it gets old. — No. I tell you, hon - ey, now you've

***Hold B5 chord shape while tapping-on and sliding with R.H.**

— your love to - night.) I can't wait to feel — your love to - night. (I — can't wait. I

3rd Verse

3rd Verse

A/E D5 E5 A5 D/A A5

can't wait.) Whooh! Well, I been work-in' since - a ten of nine.

P.M. P.P.M. N.C.(E7)

I'll tell you, sug-ar, by mid-night I'll be fly'n',

fly-in' high. Whooh!

We'll hit the town. We'll have a hell of a time. I'll tell you, hon-ey, by

N.C.(E7)

morn - ing you'll be mine, — yes, — all mine. —

P.M. P.M. P.M. P.M. — P.M.

C

You know I'm beg - gin' you, ba - by. (Beg - gin' you, ba - by,

P.M. P.M. P.M. — P.M. P.M. P.M. —

F#5 B5 E5

beg - gin' on my I'm on my knees. — I —
beg - gin' on my bend - ed knees.) —

Fdbk. P.M.

Fdbk. pitches: F# & B

Chorus
w/Rhy. Fig. 1 (3½ times)
A/E D5/E

A/E D5 E5 A/E D5/E A/E D5 E5

— can't wait to feel — your love to - night. —
(I — can't wait to feel — your love to - night.) —

C#5 C5 B5 A5 A A6 A5 A open A5
 P.M. P.M.

Full Full Full 1/2 P 1/2 sl. Full Full trem. pick 3

Full Full Full 1/2 P P P 1/2 sl. sl. Full Full 3

⑤ open A A6 A5 ⑥ open E E5 E6 E E5 E5(type 2) E5 E5(type 2) E6 E5(type 2) E5 C5
 P.M. P.M. P.M.

Full Full sl. 2 Full 3 semi-harm. Full P 1/4 sl.

Full Full (22) sl. 2 Full 3 semi-harm. P 1/4 sl.

sl. D5 B5 w/Rhy. Fill 2 E5

Full Full semi-Fullharm. Full semi-harm. rake sl. Fdbk.

(0) 5 5 7 7 4 (4) (4) (4)
 sl. Fdbk. pitch: F#

Rhy. Fill 2

B5

(Gtr. II out)

E5

Fdbk.

T sl. sl. sl.

Fdbk. pitches: B & F#

Chorus
(Band tacet)

— can't wait to feel — your love to - night. — I —
(I — can't wait to feel — your love to - night.) —

w/Rhy. Fig. 1 (3½ times)

— can't wait — to feel your lov - in' to - night. —
(I — can't wait to feel — your love to - night. —

I can't wait — to feel your lov - in' to - night. — Aw, — no! —
(I — can't wait to feel — your love to - night.) —

I can't wait — to feel your love, love, love, — love — to - night. — Aw, — wah - wah! I —
can't wait. I — can't wait.)

P.M. P.M. P.M. - 1 P.M. P.M. P.M. P.M. - 1 P.M. P.M.

(Band tacet)

— can't wait to feel — your love to - night.

Rhy. Fill 3 A/E D5 N.C.(E7)

P.M. P.M.

LITTLE DREAMER

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 90

Intro
N.C.(Cm7)
(Band tacet)

(Gm7)

(Cm7)

(Gm7)

(Band in)
Cm7

P.M. - 4

(Vocal:) Sha.

P.M. - 4

Gm7

Cm7

Gm7

P.M.

1st Verse
Cm7

Gm7

They may talk a - bout you cold when you were — head - ed for the skies,

mf

P.M.

P.M.

Bb5 **F5**

but you were young and bold— and, ba-by, did - n't that change with a wink of your eye.—

sl. *P.M.* *sl.* *P.M.* *sl.*

Cm7 **Gm7** **Bb5**

Now no one's talk - in' 'bout— those cra - zy days— gone by. No one talks a - bout— the

P.M. *sl.* *P.M.* *sl.* *P.M.* *sl.*

F5 **Cm7** **Gm7** **Fm7**

times you cried.— (Ooh.) Lit - tle dream-er.—

P.M. *sl.* *P.M.* *sl.* *Full* *P H*

Full *P H* *sl.* *Full* *P H*

G **Cm7** **Gm7** **Fm7**

(Ooh.) Uh, lit - tle dream - er.—

trem. bar *Full* *P H* *Full* *P* *sl.* *P.M.* *sl.* *Harm.* *sl.*

Full *P H* *Full* *P* *sl.* *P.M.* *sl.* *Harm.* *sl.*

Gm7

And then they went and they vot - ed you

least like - ly to suc - ceed._

Rhy. Fig. 1

trem. bar

P.M. - - - - -

P.M. - - - - -

Bb5

F5

Ab5

I had-da tell them, ba-by, you were armed with all you'd need. _____

Seems no one's talk - in' 'bout those

(end Rhy. Fig. 1)

Eb5

Bb5

G5

cra - zy days__ gone past.

Weren't they a - mazed_ when you were

real - ly last? _____

P.M. - - - - -

P.M. _____

2. The following information is provided for the year ended 31 December 2014:

Chorus
Cm7

Gm7

Fm7

You are the lit - tle dream - er. _____

(Ooh.)

P.M. - 4

sl.* H H *sl.

G Cm7 Gm7

You were... the lit - tie

(Ooh.)

Full 1/2 trem. bar hold bend 1/2 P.M. - 4 trem. bar P.M. - 4

Fm7 G *Cm7 Guitar solo

dream - er. Yeah, yeah.

3 sl. H P sl. Full 1 1/2 sl. Full Full w/echo & flanger

hold bend trem. bar

sl. sl. H P sl. Full 1 1/2 sl. Full Full

*Chords implied by lead gtr. & bass.

Gm7 Fm7 G

rake trem. bar

Full 1/2 1/2 Full

Full 1/2 1/2 Full

Cm7 Full Gm7

rake trem. bar

Full 1/2 1/2 Full

Full 1/2 1/2 Full

slow bend
Full
1 1/2
sl.
8va
G
Pull
1/4
1/4
trem. bar
13
(12)
(13)
11
10
10
(10)
14
10
15
10
14
10
15
(15)

3rd Verse
w/Rhy. Fig. 1
Cm7

Cm7
Yeah, they talk a - bout you cold when you were_ head - ed for the skies,

Bb5
F5
but you were young and bold_ and, ba-by, did - n't that change with a wink of your eye._

Ab5
w/Rhy. Fill 1
Eb5
Bb5
G5
Seems no one's talk - in' 'bout_ the cra - zy days_ gone past. Weren't they a - mazed_ when you were real - ly last?_

Chorus
Cm7
Gm7
Fm7
(Ooh.) You are the lit - tle dream - er.

(Ooh.)
Cm7
Gm7
Fm7
sl.
H P
sl.
H P
sl.

Rhy. Fill 1
Eb5
Bb5
G5
P.M.
P.M.
f
let ring
P
sl.
15
15

G Cm7 Gm7
 (Ooh.) Lit - tle dream-
 P.M. - 4
 *semi-harm. sl. H sl. sl.
 Fm7 G Cm7
 er, yeah. Oh.
 (Ooh.)
 Full 1/ V V V
 hold bend trem. bar
 Full
 P.M. 4
 Gm7 Fm7 G
 lit - tle dream - er.
 Full Full 1 1 1
 hold bend trem. bar
 Full Full 1 1
 rake
 sl. sl.
 Cm7 Gm7
 Free time (Band tacet) Fm
 Lit - tle dream-er.
 (Ooh.)
 P.M. - 4
 *ppp mp Fdbk.
 *Swell-in with volume control. Fdbk. pitch: E4

ICE CREAM MAN

Words and Music by John Brim



Acous. gtr. tuned to open E \flat (open E tuned down 1/2 step):

⑥ = E \flat ③ = G \flat

⑤ = B \flat ② = B \flat

④ = E \flat ① = E \flat

Moderately fast Blues $\text{♩} = 176$

Triplet feel ($\text{♩} = \text{♩} = \text{♩}$)

Band tacet

E7

Intro

Acoustic gtr. (David Lee Roth)

(Spoken:) Dedicate one to the ladies... Now,

1st Verse

E

A

E7

E

sum-mer-time's here, babe, need some-thin' to keep you cool...

Ah, now,

Rhy. Fig. 1

A

E7

E

sum-mer-time's here, babe, need some-thin' to keep you cool...

Bet-ter look...

Chorus
w/Rhy. Fig. 1

E **B** **2nd Verse**
E7

E

A

all fla - vors and push-ups_ too_ I'm your ice_ cream man_ ba - by, stop me when I'm pass - in' by_

%

%

E7 E B

See now, all my fla - vors are guar -

A E B E

an - teed to sat - is - fy. Hold on, one more. Well, I'm

3rd Verse
w/Rhy. Fig. 1

Substitute Rhy. Fill 1
E7

E A

u - sual - ly pass - in' by just a - bout e - lev - en o' - clock. Uh, huh, I

Resume Rhy. Fig. 1

E A E B A

nev - er stop. I'm u - sual - ly pass - in' by just a - round e - lev - en o' - clock.

E7 E B A

And if you let me cool you one time, you'll be my reg - u - lar stop.

Rhy. Fill 1

Band in B *Elec. gtr. (Eddie Van Halen) D ⑩10fr. E ⑤open E 4th Verse

E

Al - right, boys! _____ I got good lem - on - ade, ah,

sl. 8va - -

*Standard tuning (tune down 1/2 step).

⑩12fr. E ⑤open E 2fr. F# 3fr. G 4fr. G#

dix - ie cups, _____ all fla - vors and push - ups too. I'm your

sl.

A5 A6 A5 A6 A5 A6 A5 A6 E E5 E6 E E5 E6 E5

ice cream man, stop me when I'm pass - in' by. _____

E6 E5 ⑤open E B5 B6 B5 B6 A5 A6 A A5 A6 ⑤open E E5

See now, all my fla - vors are guar - an - teed to sta - is - fy. _____

E6 E E5 ⑤open E B5 B6 B5 ⑩10fr. D Rhy. E5 E6 E5 E6 A5

Yes! I'm your ice cream man, stop _____

Fig. 2

A6 A A5 ⑤open E E5 E6 E5 ⑤open E E5 VII E6 VII E5 VII A5

me when I'm pass - in' by. _____ I'm your

A6 A5 A6 A5 A6 A A5 ⑤open E E5 VII E6 VII E5 VII ⑤open E E5 VII

ice cream man, stop me when I'm pass - in' by. _____

8va - -

Musical score for the piece "I'm your". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece is divided into four measures, each labeled with a letter above the staff: B, A, E, and B. The melody is characterized by frequent triplets and slurs. The lyrics "I'm your" are written below the staff, starting in the third measure. The piece concludes with a double bar line and a fermata.

Chorus

w/Rhy. Fig. 2 (1st 9 bars only)

w/Rhy. Fig. 2 (1st 9 bars only)

E5 E6 E5 E6 A5 A6 A A5 E E5 E6 E5 E E5VII E6VII E5VII A5 A6 A5 A6A5

ice cream man, stop me when I'm pass - in' by. I'm your ice cream man,

stop me when I'm pass - in' by. They say all my fla - vors are guar -

an - teed to sat - is - fy! One time, boys! Overdubbed gtr. I'm your

let ring - - - - -

ice cream man. I'm your ice cream man! B - b - b - b -

*Press hand into bass stgs. w/raking motion.

*Press hand into bass stgs. w/raking motion.

Fill 1

Overdubbed elec. gtr. $\frac{1}{2}$ P

sl. 3

$\frac{1}{2}$ P

sl.

A6 A5 ⁶open E E5^{VII} E6^{VII} E5^{VII} ⁶open E E5^{VII} E6^{VII} E5^{VII} 3 *sl.*

b - b - b - ba - by! Ah, my, my, my!

sl. *Full* *1/2* *P* *3* *3* *2 1/4*
slow release *trem. bar*

sl. *Full* *1/2* *P* *3* *3* *2 1/4*
 (17) 12 (12) 9 11 (11) 9 (9)

B5 *Free time* A5

All my fla-vors are guar-an - teed to sat - is - uh -

In time $\text{♩} = 60$
 (Drum fill) N.C.

fy. Ow!

F9 E9

sl. *rake* *poco rit.* *sl.* *rake*

sl.

Free time

E9

P P sl. *sl.* *P P sl.* *sl.* *P P sl.* *sl.* *P P* *6* *3* *3* *Full* *slow bend* *Full* *sl.*

14 12 14 12 10 9 10 14 12 10 9 10 14 12 10 9 10 13 11 9 9 14 12 10 9 10 9 12 10 9 10 9 7 5 4 2 12 11 7 5 7 7 7 6 7

P P sl. *P P sl.* *sl.*

ON FIRE

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Fast Rock ♩ = 182

Intro E5 D5 C5 D B

E5 D5 C5 D (B) 1 1/2

flanger on flanger on trem. pick (steady gliss.)

*sl. *sl.

*Slide up G stg. in steady gliss. while trem. picking.

(Band tacet)

Full 1 1/2 1 1/2 1 1/2 1 1/2

hold bend

flanger on

Harm. (8va) Harm. (8va) Harm. (8va) Harm. (8va)

Harm. Harm. Harm. Harm.

14 sl. 7 sl.

(Band in) N.C.(Em) D5 (Em) A5

P.M. -- 1 P.M. -- 1

sl. sl.

(Em) D5 Em7 A5

Harm. (8va) Turn—

P.M. --- sl. P.M. Harm. ---

1st Verse

(E) D5 G5/D

your ra - di - os on. I'll a be - a right

P.M. --- sl. P.M. --- H sl. P.M. --- P.M. --- P.M. --- all notes vib.

sl. sl. sl.

(Em) D5 (Em)

there. Yes, I will.

P.M. --- sl. flanger on 1½ pick slides (steady gliss.)

sl. 1½

A5 (Em) D5

Turn me up real loud.

flanger on sl. P.M. --- sl. P.M. --- sl. P.M. --- P.M. ---

sl. sl. sl. sl.

G5/D (Em) D5

I'm in your ears, ah.

P.M. ---- | all notes vib. P.M. ----- | sl.

(Em7) G6 F#5

H P H P H P H P T sl P H P T sl P H P T sl P H P T sl P H P T sl

3 6 6

12 15 12 15 12 15 12 15 12 17 14 12 15 12 17 14 12 15 12 17 14 12 15 12 17 14

sl.

Pre-chorus G6 F#5 D6 C#5

'N' I'm hang - in' ten now, ba - by, as I ride your son - ic, let ring -

P.M. ----- | P.M. ----- |

D5 C#5 D5

ooh, wave. (Spoken:) Good God, y'all.

P.M. ----- | P.M. ----- | P.M.

sl.

Chorus
*G/E D/E A/E

Voc. Fig. 1 ----- G/E D/E A/E

I'm on fi - re. _____ I'm on fi - re. _____

** (w/echo ambience)

2

2

*Bass plays E pedal.
**Pluck chords w/fingers.

To Coda

G/E D/E A/E G/E D/E A/E

I'm on fi - re. _____ I'm on fire. _____

(echo off)

sl.

12

Bridge
F#5 G6 Csus2 Bsus2 F#5 G6 Csus2 Bsus2

Oh, — yeah. _____

P.M. --- P.M. --- P.M. --- P.M. ---

2

2

F#5 G6 Csus2 Bsus2 F#5 G6 Csus2 Bsus2

One time. _____

P.M. --- P.M. --- P.M. --- P.M. ---

2

2

sl.

N.C.(F#5) (G) (C) (B) (F#5) (G) (C) (B)

Fi - re. _____

P.M.-----|

sl. sl. H P

sl. sl. H P

(F#5) (G) (C) (B) (F#5) (G) (C) (B)

Fi - re. _____ Fi - re. _____

P.M.-----| P.M.-----|

sl. sl. H P sl.

sl. sl. H P sl.

Guitar solo
*(F#5)

(G) (C) (B) (F#5) (G) (C)

3 3 3 3 3 3 3 3 3 3 3 3

H H H H H H H H H H H H

H P H P H P H P H P H P

P.M.-----| P.M.---|

H P H P H P

H H H H H H H H H H H H

*Chords implied by bass.

(B) (F#5) (G) (C) (B)

3 3 3 3 3 3 3 3 3 3 3 3

H H H H H H H H H H H H

H P H P H P H P H P H P

P.M.-----|

H P H P

H H H H H H H H H H H H

sl. H H H H H H H H H H H H

(Band tacet)

(Drums:)

(Band in)

(Em)

Musical score for "The Whoo!" by The Who. The score is in G major (one sharp) and 4/4 time. It features a guitar introduction with a "P.M." (Power Mode) effect, followed by a vocal melody and a guitar solo. The vocal melody includes lyrics "Who!" and "Who! Who! Who!". The guitar solo is marked with "H" (Harmonics) and "P" (Power Mode) and includes a "sl." (slide) instruction. The score ends with a double bar line and a "P.M." instruction.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major and 4/4 time. It features a vocal melody with lyrics "Ah ha" and a guitar accompaniment. The guitar part includes chords D5, Em7, and A5, and a complex harmonic structure with a "Harm. (8va)" section. The score is marked with "sl." (sustained) and "Harm. (8va)".

Whoo! Whoo!

sl.

7 sl.

2nd Verse
(Band in)
(E)

Lay your bod-ies down. I'm in your

P.M. sl. P.M. sl. P.M. P.M. P.M. all notes vib.

D5 G5/D

beds, your beds. 1 1/2

P.M. sl. flanger on 1 1/2 hold bend trem. pick sl.

(Em) D5 (Em) A5

Pull your head - phones on. I'm in your

P.M. sl. P.M. sl. P.M. P.M. P.M. all notes vib.

(Em) D5 G5/D

(Scream:) heads. Ah!

P.M. sl. H P H P H P H P T sl. P H P T sl. P H P T sl. P H P T sl. T

D.S. al Coda 5/4 G6 F#5

G/E D/E A/E

Coda

w/Voc. Fig. 1 (till end)

Ow!

F.M.

G/E D/E A/E

Whoo! Whoo! Whoo!

F.M.

G/E D/E A/E

Whoo! (Siren voc. effect) Whoo!

Begin fade

F.M.

G/E D/E A/E

Repeat and fade